

Composition on BWV 704

J. S. Bach / Ana Antão

Grave

Oboe

Bassoon

Violin I

Violoncello

IV corda

This system contains the first three measures of the piece. The Oboe part begins with a half rest, followed by a series of eighth and sixteenth notes. The Bassoon part starts with a half rest, then has a half note and a quarter note. The Violin I part begins with a half rest, followed by a series of eighth and sixteenth notes. The Violoncello part starts with a half rest, then has a half note and a quarter note. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/2. The tempo marking 'Grave' is indicated above the Oboe staff.

Ob.

Bsn.

Vln. I

Vc.

4

This system contains measures 4 through 6. The Oboe part begins with a half rest, followed by a series of eighth and sixteenth notes. The Bassoon part starts with a half rest, then has a half note and a quarter note. The Violin I part begins with a half rest, followed by a series of eighth and sixteenth notes. The Violoncello part starts with a half rest, then has a half note and a quarter note. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/2. The tempo marking 'Grave' is indicated above the Oboe staff.

10

Ob.

Bsn.

Vln. I

Vc.

This image shows a musical score for measures 10-12 of 'The Swan' from 'The Nutcracker'. The score is for four instruments: Oboe (Ob.), Bassoon (Bsn.), Violin I (Vln. I), and Violoncello (Vc.). The key signature is B-flat major (two flats) and the time signature is 3/4. Measure 10 features the Oboe playing a melody of eighth and quarter notes, while the Bassoon and Violoncello provide harmonic support. Measure 11 continues the Oboe melody with a grace note. Measure 12 concludes the phrase with a final note in the Oboe and a sustained note in the Violoncello.

13

Ob.

Bsn.

Vln. I

Vc.

13

16

Ob.

Bsn.

Vln. I

Vc.

16

26

Ob.

Bsn.

Vln. I

Vc.

Ob. part: Treble clef, key signature of three sharps. Measures 26-28: G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half).

Bsn. part: Bass clef, key signature of three sharps. Measures 26-28: Rest.

Vln. I part: Treble clef, key signature of three sharps. Measures 26-28: G4 (half), A4-B4 (beamed eighth notes), C5 (half), B4-A4 (beamed eighth notes), G4 (half), F#4 (half), E4 (half), D4 (half).

Vc. part: Bass clef, key signature of three sharps. Measures 26-28: G3 (quarter), A3-B3 (beamed eighth notes), C4 (quarter), B3-A3 (beamed eighth notes), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (half).

29

Ob.

Bsn.

Vln. I

Vc.

Ob. part: Treble clef, key signature of three sharps. Measures 29-31: G4 (half), A4-B4 (beamed eighth notes), C5 (half), B4-A4 (beamed eighth notes), G4 (half), F#4 (half), E4 (half), D4 (half).

Bsn. part: Bass clef, key signature of three sharps. Measures 29-31: Rest.

Vln. I part: Treble clef, key signature of three sharps. Measures 29-31: G4 (half), A4-B4 (beamed eighth notes), C5 (half), B4-A4 (beamed eighth notes), G4 (half), F#4 (half), E4 (half), D4 (half).

Vc. part: Bass clef, key signature of three sharps. Measures 29-31: G3 (quarter), A3-B3 (beamed eighth notes), C4 (quarter), B3-A3 (beamed eighth notes), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (half).

32

Ob.

Bsn.

Vln. I

Vc.

Ob.

Bsn.

Vln. I

Vc.

35

Ob.

Bsn.

Vln. I

Vc.

Ob.

Bsn.

Vln. I

Vc.

39

Ob.

Bsn.

Vln. I

Vc.

nat.

43

Ob.

Bsn.

Vln. I

Vc.

46

Ob.

Bsn.

Vln. I

Vc.

49

Ob.

Bsn.

Vln. I

Vc.

52

Ob.

Bsn.

Vln. I

Vc.

Ob. part: G4 (half), F#4 (quarter), E4 (quarter).
Bsn. part: Rest.
Vln. I part: G4 (half), F#4 (quarter), E4 (quarter).
Vc. part: G3 (half), F#3 (quarter), E3 (quarter).

55

Ob.

Bsn.

Vln. I

Vc.

Ob. part: G4 (half), F#4 (quarter), E4 (quarter).
Bsn. part: Rest.
Vln. I part: G4 (half), F#4 (quarter), E4 (quarter).
Vc. part: G3 (half), F#3 (quarter), E3 (quarter).

58

Ob.

Bsn.

Vln. I

Vc.

Ob.

Bsn.

Vln. I

Vc.

62

Ob.

Bsn.

Vln. I

Vc.

Ob.

Bsn.

Vln. I

Vc.

65

Ob.

Bsn.

Vln. I

Vc.

Ob.

Bsn.

Vln. I

Vc.

68

Ob.

Bsn.

Vln. I

Vc.

Ob.

Bsn.

Vln. I

Vc.

71

Ob.

Bsn.

Vln. I

Vc.

Ob. part: G4 (half), A4 (half), B4 (half).
Bsn. part: Rest.
Vln. I part: G4 (quarter), A4 (quarter), B4 (half).
Vc. part: G3 (quarter), A3 (quarter), B3 (half).

74

Ob.

Bsn.

Vln. I

Vc.

Ob. part: G4 (half), A4 (half), B4 (half).
Bsn. part: Rest.
Vln. I part: G4 (half), A4 (half), B4 (half).
Vc. part: G3 (quarter), A3 (quarter), B3 (half).

77

Ob.

Bsn.

Vln. I

Vc.

Ob.

Bsn.

Vln. I

Vc.

80

Ob.

Bsn.

Vln. I

Vc.

Ob.

Bsn.

Vln. I

Vc.

83

Ob.

Bsn.

Vln. I

Vc.

86

Ob.

Bsn.

Vln. I

Vc.

89

Ob.

Bsn.

Vln. I

Vc.

Ob.

Bsn.

Vln. I

Vc.

92

Ob.

Bsn.

Vln. I

Vc.

Ob.

Bsn.

Vln. I

Vc.

95

Ob.

Bsn.

Vln. I

Vc.

Measures 95-98. The Oboe (Ob.) part starts with a whole rest, followed by eighth and quarter notes. The Bassoon (Bsn.) part has whole rests. The Violin I (Vln. I) part has a melodic line with eighth and quarter notes. The Violoncello (Vc.) part has a bass line with half and quarter notes.

99

Ob.

Bsn.

Vln. I

Vc.

Measures 99-102. The Oboe (Ob.) part has a melodic line with eighth and quarter notes, ending with a half note. The Bassoon (Bsn.) part has whole rests. The Violin I (Vln. I) part has a melodic line with half and quarter notes, ending with a half note. The Violoncello (Vc.) part has whole rests.

103

Ob.

Bsn.

Vln. I

Vc.

Detailed description: This system contains measures 103, 104, and 105. The Oboe (Ob.) part begins in measure 103 with a half note G4, followed by eighth-note runs in measures 104 and 105. The Bassoon (Bsn.) part has a half note G2 in measure 103, a half note F2 in measure 104, and a whole note G2 in measure 105. The Violin I (Vln. I) part has a half rest in measure 103, a half note G4 in measure 104, and a sixteenth-note run in measure 105. The Violoncello (Vc.) part has a half note G2 in measure 103, a half note F2 in measure 104, and a half note G2 in measure 105.

106

Ob.

Bsn.

Vln. I

Vc.

Detailed description: This system contains measures 106, 107, and 108. The Oboe (Ob.) part has a half note G4 in measure 106, a half note F4 in measure 107, and a half note G4 in measure 108. The Bassoon (Bsn.) part has a whole rest in measures 106, 107, and 108. The Violin I (Vln. I) part has a half note G4 in measure 106, a half note F4 in measure 107, and a half note G4 in measure 108. The Violoncello (Vc.) part has a half note G2 in measure 106, a half note F2 in measure 107, and a half note G2 in measure 108.

109

Ob.

Bsn.

Vln. I

Vc.

Ob.

Bsn.

Vln. I

Vc.

112

Ob.

Bsn.

Vln. I

Vc.

Ob.

Bsn.

Vln. I

Vc.

115

Ob.

Bsn.

Vln. I

Vc.

Measures 115-118. The Oboe (Ob.) plays a melodic line starting with a half note G4, followed by eighth notes. The Bassoon (Bsn.) is silent. Violin I (Vln. I) plays a melodic line with eighth and sixteenth notes. Violoncello (Vc.) plays a bass line with half notes and a long note in the third measure.

119

Ob.

Bsn.

Vln. I

Vc.

Measures 119-122. The Oboe (Ob.) plays a melodic line with eighth notes and a half note. The Bassoon (Bsn.) is silent. Violin I (Vln. I) plays a melodic line with half notes and a long note. Violoncello (Vc.) plays a bass line with half notes and a long note.

123

Ob.

Bsn.

Vln. I

Vc.

Measure 123: Ob. plays a melodic line starting with a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5. Bsn. plays a half note G2 with a slur. Vln. I plays a half note G4. Vc. plays a half note G2.

Measure 124: Ob. continues the melodic line with eighth notes A4, B4, C5, D5, E5, F#5, G5. Bsn. plays a half note G2. Vln. I plays a half note G4. Vc. plays a half note G2.

Measure 125: Ob. plays a half note G4. Bsn. plays a half note G2. Vln. I plays a half note G4. Vc. plays a half note G2.

126

Ob.

Bsn.

Vln. I

Vc.

Measure 126: Ob. plays a melodic line starting with a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5. Bsn. plays a half note G2. Vln. I plays a half note G4. Vc. plays a half note G2.

Measure 127: Ob. continues the melodic line with eighth notes A4, B4, C5, D5, E5, F#5, G5. Bsn. plays a half note G2. Vln. I plays a half note G4. Vc. plays a half note G2.

Measure 128: Ob. plays a half note G4. Bsn. plays a half note G2. Vln. I plays a half note G4. Vc. plays a half note G2.

129

Ob.

Bsn.

Vln. I

Vc.

The musical score for measures 129-131 shows the Oboe (Ob.) and Violoncello (Vc.) parts with melodic lines. The Bassoon (Bsn.) part is silent. The Violin I (Vln. I) part has a melodic line with a slur over measures 130 and 131.

132

Ob.

Bsn.

Vln. I

Vc.

The musical score for measures 132-134 shows the Oboe (Ob.) and Violoncello (Vc.) parts with melodic lines. The Bassoon (Bsn.) part is silent. The Violin I (Vln. I) part has a melodic line with a slur over measures 133 and 134.

135

Ob.

Bsn.

Vln. I

Vc.

Measures 135-137. The Oboe (Ob.) plays a melodic line in treble clef with a key signature of one flat. The Bassoon (Bsn.) is silent. Violin I (Vln. I) plays a melodic line in treble clef. Violoncello (Vc.) plays a bass line in bass clef. The music consists of three measures.

138

Ob.

Bsn.

Vln. I

Vc.

Measures 138-141. The Oboe (Ob.) plays a melodic line in treble clef with a key signature of one flat. The Bassoon (Bsn.) is silent. Violin I (Vln. I) plays a melodic line in treble clef. Violoncello (Vc.) plays a bass line in bass clef. The music consists of four measures.

142

Ob.

Bsn.

Vln. I

Vc.

Measures 142-144. The Oboe (Ob.) plays a melodic line with eighth and sixteenth notes. The Bassoon (Bsn.) has a sustained note with a slur. Violin I (Vln. I) and Violoncello (Vc.) provide harmonic support with various note values.

145

Ob.

Bsn.

Vln. I

Vc.

Measures 145-147. The Oboe (Ob.) has a sustained note in measure 145, then enters with a melodic line. The Bassoon (Bsn.) is silent. Violin I (Vln. I) and Violoncello (Vc.) play active parts with eighth and sixteenth notes.

148

Ob.

Bsn.

Vln. I

Vc.

Ob. part: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (half).
Bsn. part: Rest.
Vln. I part: G4 (half), A4 (half), then sixteenth-note figure: G4, A4, B4, C5, D5, C5, B4, A4, G4.
Vc. part: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (half), then G3 (half), then F3 (half).

151

Ob.

Bsn.

Vln. I

Vc.

Ob. part: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (half).
Bsn. part: Rest.
Vln. I part: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (half), then G4 (half), then F4 (half).
Vc. part: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (half), then G3 (half), then F3 (half).

154

Ob.

Bsn.

Vln. I

Vc.

Ob. part: Treble clef, key signature of two flats. Measure 154: half note G4, quarter note A4, quarter note Bb4, quarter note C5, eighth note D5, eighth note E5, quarter note F5, half note G5 with fermata. Measure 155: quarter rest, quarter note G4, quarter note A4, quarter note Bb4, quarter note C5, eighth note D5, eighth note E5, quarter note F5. Measure 156: quarter note G4, quarter note A4, quarter note Bb4, quarter note C5, eighth note D5, eighth note E5, quarter note F5, half note G4. Bsn. part: Bass clef, key signature of two flats. Measures 154-156: whole rests. Vln. I part: Treble clef, key signature of two flats. Measure 154: half note G4, quarter rest, quarter note A4, quarter note Bb4, quarter note C5, eighth note D5, eighth note E5, quarter note F5. Measure 155: quarter note G4, quarter note A4, quarter note Bb4, quarter note C5, eighth note D5, eighth note E5, quarter note F5. Measure 156: quarter note G4, quarter note A4, quarter note Bb4, quarter note C5, eighth note D5, eighth note E5, quarter note F5, half note G4. Vc. part: Bass clef, key signature of two flats. Measure 154: eighth note G3, eighth note A3, eighth note Bb3, eighth note C4, eighth note D4, eighth note E4, quarter note F4, half note G4 with fermata. Measure 155: quarter note G3, quarter note A3, quarter note Bb3, quarter note C4, eighth note D4, eighth note E4, quarter note F4. Measure 156: quarter note G3, quarter note A3, quarter note Bb3, quarter note C4, eighth note D4, eighth note E4, quarter note F4, half note G3.

157

Ob.

Bsn.

Vln. I

Vc.

Ob. part: Treble clef, key signature of two flats. Measure 157: half note G4, quarter note A4, quarter note Bb4, quarter note C5, eighth note D5, eighth note E5, quarter note F5. Measure 158: quarter note G4, quarter note A4, quarter note Bb4, quarter note C5, eighth note D5, eighth note E5, quarter note F5. Measure 159: quarter note G4, quarter note A4, quarter note Bb4, quarter note C5, eighth note D5, eighth note E5, quarter note F5, half note G4. Bsn. part: Bass clef, key signature of two flats. Measures 157-159: whole rests. Vln. I part: Treble clef, key signature of two flats. Measure 157: eighth note G4, eighth note A4, eighth note Bb4, eighth note C5, eighth note D5, eighth note E5, quarter note F5, half note G4 with fermata. Measure 158: quarter note G4, quarter note A4, quarter note Bb4, quarter note C5, eighth note D5, eighth note E5, quarter note F5. Measure 159: quarter note G4, quarter note A4, quarter note Bb4, quarter note C5, eighth note D5, eighth note E5, quarter note F5, half note G4. Vc. part: Bass clef, key signature of two flats. Measure 157: eighth note G3, eighth note A3, eighth note Bb3, eighth note C4, eighth note D4, eighth note E4, quarter note F4, half note G4 with fermata. Measure 158: quarter note G3, quarter note A3, quarter note Bb3, quarter note C4, eighth note D4, eighth note E4, quarter note F4. Measure 159: quarter note G3, quarter note A3, quarter note Bb3, quarter note C4, eighth note D4, eighth note E4, quarter note F4, half note G3.

159

Ob.

Bsn.

Vln. I

Vc.

The musical score for measures 159 and 160 is as follows:

- Ob. (Oboe):** In measure 159, the Oboe plays a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. In measure 160, it continues with the same sequence of eighth notes.
- Bsn. (Bassoon):** The Bassoon plays a whole rest in both measures 159 and 160.
- Vln. I (Violin I):** In measure 159, the Violin I plays a half note G4. In measure 160, it plays a half note A4. A slur connects the two notes.
- Vc. (Viola):** The Viola plays a whole rest in both measures 159 and 160.

Oboe
Oboe

Composition on BWV 704

J. S. Bach / Ana Antão

Grave

4

8

12

17

20

23

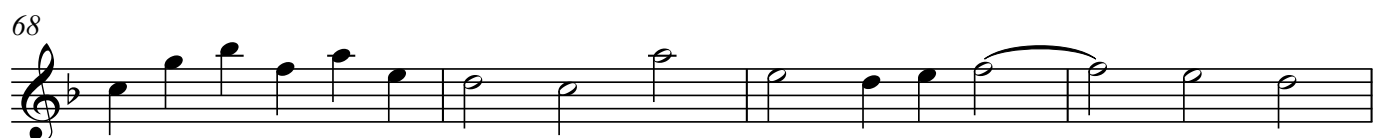
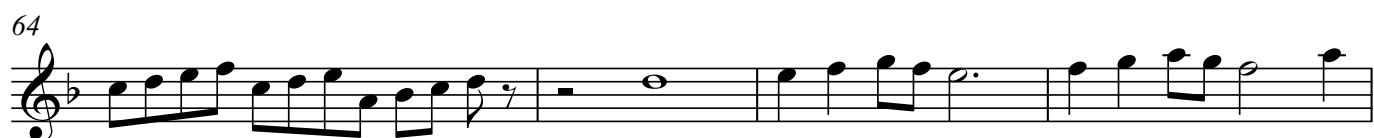
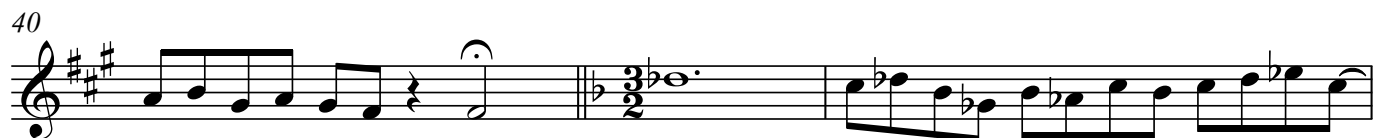
27

31

36

Oboe
Oboe

Oboe



Oboe
Oboe

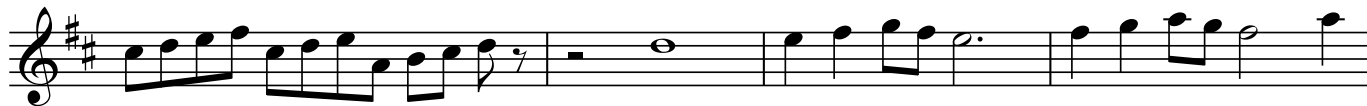
Oboe

3

81



84



88



92



97



100



103



107



111



116



120

123



127

Measure 127: Treble clef, key signature of one flat. The melody consists of eighth and quarter notes with various accidentals (sharps, naturals, and flats).

131

Musical notation for measure 131. The staff begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth notes: F#4, G4, A4, B4, C5, D5, E5, F#5, followed by a quarter rest. This is followed by a half note G4, a quarter note F#4, and another quarter rest. The measure concludes with a half note E4.

136

Musical notation for measure 136. The staff is in treble clef with a key signature of one sharp (F#). The notation includes a series of eighth and sixteenth notes, with some notes beamed together. The measure concludes with a double bar line.

[illegible]

143

Musical notation for measure 143. The staff shows a treble clef, a common time signature, and a key signature of one flat. The melody consists of eighth and sixteenth notes, with a quarter rest followed by a half note in the third measure.

[illegible]

151

Musical notation for measure 151. The staff begins with a treble clef and a common time signature. The melody consists of quarter notes G4, A4, B4, C5, followed by a half note D5. There is a fermata over the final D5. The measure ends with a repeat sign.

156

Measure 156: Treble clef. The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half).

Oboe

5

159



Composition on BWV 704

J. S. Bach / Ana Antão

Grave.
♩.



6



11

21



26



11

41



46

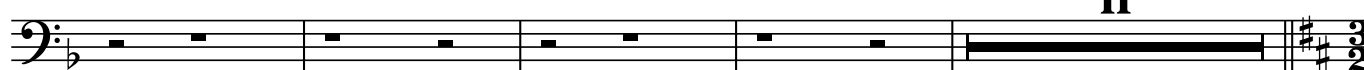


11

61



66

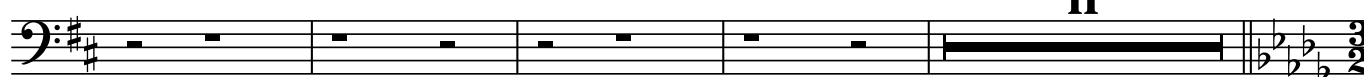


11

81



86



11

Bassoon
Bassoon

Bassoon

101



106

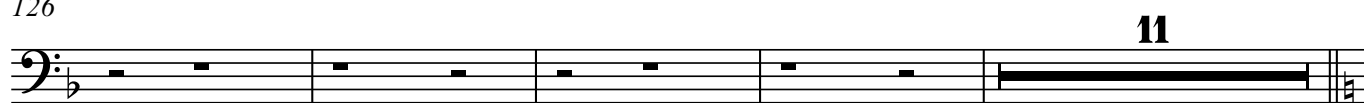


11

121



126



11

141



146



11

Violin I
Violin I

Composition on BWV 704

J. S. Bach / Ana Antão

Grave
IV corda

6

10

13

17

21

26

30

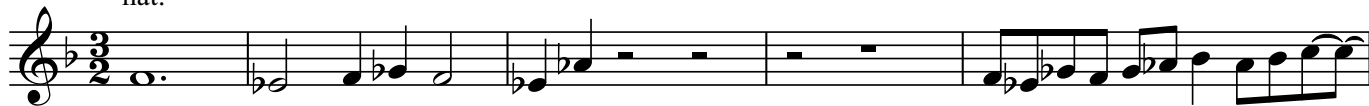
33

37

Violin I
Violin I

Violin I

41 nat.



46



50



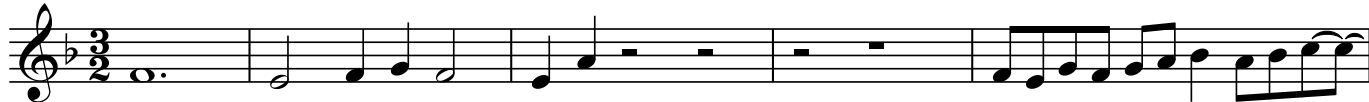
53



57



61



66



70



73



77

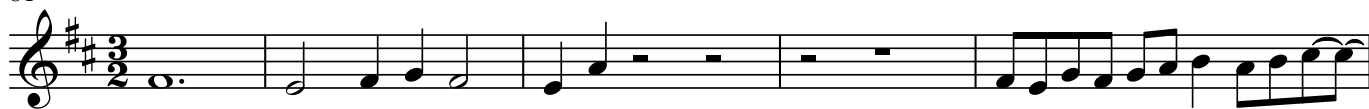


Violin I
Violin I

Violin I

3

81



86



90



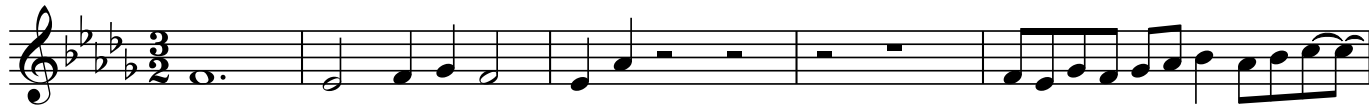
93



97



101



106



110



113

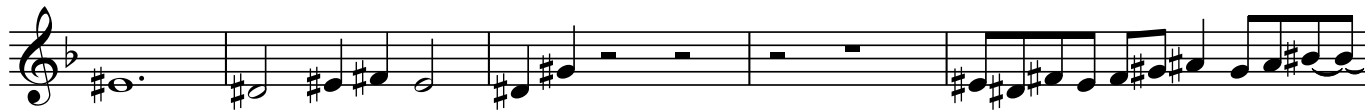


117



Violin I

121



126



130



133



137



141



145



149



152



156





Ana Sofia

Peixoto

Antão

Sousa Dias

Assinado de
forma digital por
Ana Sofia Peixoto
Antão Sousa Dias

Dados:

2021.12.22
16:18:43 Z

Violoncello
Violoncello

Composition on BWV 704

J. S. Bach / Ana Antão

Grave

The bass line of 'The Rose Tree' is written in 3/4 time and D minor. It begins with a treble clef and a key signature of two flats. The melody starts on a whole note G4, followed by a half note F4 and a quarter note E4. The next measure contains a half note D4 and a quarter note C4. The melody then moves to a half note B3 and a quarter note A3. The final measure consists of a half note G3 and a quarter note F3.

6

Musical notation for the bass line of 'The Rose Tree'. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The melody consists of eighth and sixteenth notes, with a final quarter note and a half note.

9

Musical notation for the bass line of 'The Rose Tree'. The key signature is three flats (B-flat, E-flat, A-flat). The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes. The notation is written on a single staff.

13

[illegible]

17

The bass line of 'The Rose Tree' is written in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The melody consists of a descending sequence of notes: G2 (half note), F2 (quarter note), E2 (quarter note), D2 (half note), C2 (quarter note), B1 (quarter note), A1 (half note), and G1 (half note). The piece concludes with a double bar line and a key signature change to two sharps (F# and C#).

21

26

Musical notation for the bass line of 'The Rose Tree'. The key signature is two sharps (F# and C#), and the time signature is 3/4. The melody consists of eighth and quarter notes, ending with a double bar line and a repeat sign.

29

Musical notation for the bass line of 'The Rose Tree'. The key signature is one sharp (F#) and the time signature is 3/4. The melody consists of eighth and quarter notes, with a final half note.

33

37

The bass line of 'The Rose Tree' is written in G major (one sharp) and 3/4 time. It consists of four measures. The first measure contains a half note G2 and a quarter note G2. The second measure contains a half note G2 and a quarter note G2. The third measure contains a half note G2 and a quarter note G2. The fourth measure contains a half note G2 and a quarter note G2. The piece ends with a double bar line and a repeat sign.

Violoncello
Violoncello

Violoncello

41



46



49



53



56



61



66



69



73



77



Violoncello
Violoncello

Violoncello

3

81



86



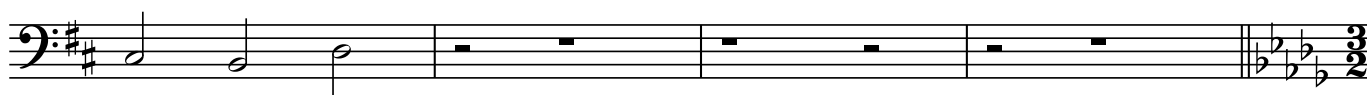
89



93



97



101



106



109



113



116



[illegible]

129

Example 129

133

136

Example 136

[illegible]

170

[illegible]

The bass line of 'The Rose Tree' is written on a single staff with a bass clef. It consists of three measures. The first measure contains a sequence of eighth notes: G2, A2, B2, C3, D3, E3, F3, and G3, followed by a half note G3. The second measure contains a sequence of eighth notes: A3, B3, C4, D4, E4, F4, and G4, followed by a half note G4. The third measure contains a half note G4, followed by a half note F4, and then a half note E4.

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It consists of six measures. The first measure contains a half note G2. The second measure contains a half note F2. The third measure contains a half note E2. The fourth measure contains a half note D2. The fifth measure contains a half note C2. The sixth measure contains a half note B1. The notes are written on the lines and spaces of the staff, with the first five notes on the lines and the last note on the space below the staff.